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THIRD ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE.

THE Salmagundi Club having retired from the list of annual exhibitors, the Architectural League, which formerly displayed its modest show in their galleries, has been forced to set up for itself, and its first independent exposition may now be seen in the rooms of the Fifth Avenue Art Galleries. By dint of judicious selecting, inviting, and borrowing, it must be said the architects have contrived to get up an exhibition that is more interesting than either of the old ones, and one that is well worth a visit from the most untechnical of sight-seers. In addition to their strictly professional display of sketches, plans, elevations, and sections, they have added a very interesting loan exhibition of decorative work and an architectural competition in which the prizes are a gold and a silver medal, and three "honorable mentions." The subject proposed for this competition was a design for "a clock and bell tower on a village green," and no less than forty-four neat and accurate drawings were sent in from all parts of the country in the hopes of winning these prizes. The gold medal has been awarded by the jury to James A. MacLeod of Minneapolis, Minn., and the silver one to W. J. Mundie of Chicago, Ill. Mr. MacLeod's design, as set forth in a very spirited pen-and-ink drawing, is that of a low two-story tower, built of boulders and with a great round arch cut in the base of each of the four sides; the eaves of the low-tiled pyramidal roof shade a sort of open upper story, or loggia, and the great wrought-iron circle of the clock face is described partly over this open work and partly on the solid wall of the building, a clock for each side. All the other competing designs call for much more lofty towers than this, and many of them are such imposing and costly structures as to be quite beyond the means of any ordinary village, and to dwarf all the other edifices of the bourg. Mr. Mundie's design is more conventional than that of the prize winner; the structure is much taller, square, crowned with a steep roof and with a minor round tower stuck on one corner. The honorable mentions were awarded to Julius Harder, of New York; William C. Noland, Philadelphia, and Timothy F. Walsh, Cambridge, Mass.

The architectural exhibition proper is marked by all the peculiarities which seem to be creeping into modern American building, a determined search for a sort of picturesque effectiveness and, in general, a simplicity of line and a self-explanatory construction. The characteristic country houses, which are numerous, show an affection on the part of their designers for wide spaces of wall and roof and for little windows, not too numerous, spotted in irregularly. In some cases picturesque little walled enclosures or gardens, on the sunny side of the house, are built into the general plan; the rough stone-work is very apt to be somewhat aggressive, the pillars or arches supporting the piazza roof to be unduly heavy, and the whole building to seem to endeavor to persuade the spectator that it is a natural outgrowth of the rocky soil. Some of the best of these long, low country houses are exceedingly picturesque and suitable looking—from the outside at least—such as the house at Camp Hill, Pa., by Wilson Eyre; that in the Great Smoky Mountains, by William Convers Hazlett, and J. A. Schweinfurth's design, "Manoir Rues Londonieres." A logical deduction from this style of rural architecture may be seen in the perspective design for the Orange Heights Hotel on Orange Mountain, where the long, low façade, as seen from below above the vast basement wall, is suddenly overtopped by a lofty pavilion, flanked by a round tower, which soars high over all.

The exhibition was formally opened on the evening of December 17th by a reception given in the galleries to Mr. Richard M. Hunt, the veteran architect, who has been decorated with the cross of the Legion of Honor and recently elected President of the American Institute of Architects. Some of Mr. Hunt's earlier studies are exhibited in a station of honor at the head of the second gallery, and among them a "projet d'école," the elevation and section of "a station in an oasis of the desert, Algeria," a picturesque Oriental caravansary with lofty, cool arcades and a round tower in the middle, topped with a dome whose blue ceiling is pierced with five pointed stars. A prominent feature of the exhibition is the drawings, in water-color and black and white, of the sumptuous new Spanish-American hotels lately erected in St. Augustine, Fla., the "Ponce de Leon" and the "Alcazar," by a firm of young architects, Messrs. Carrère & Hastings, who have suddenly made themselves

famous. A singularly intelligent effort to adopt the style of the early Spanish Renaissance to modern commercial purposes, these buildings, with their great size, their exceedingly handsome and ornate architecture, their white walls, *cast*, not *built*, of cement and coquina shells, their red-tiled roofs, their decorations of enamel and their surroundings of tropical vegetation, are a new and most brilliant feature in the somewhat unpicturesque history of hotel architecture. The most important of the new buildings in the immediate future for New York—the Madison Square Amphitheatre, to be erected by Messrs. McKim, Mead & White—is illustrated by views of the interior and the exterior, and the imposing edifice of the Carnegie Library, in Allegheny City, Pa., with its lofty clock tower and its walls adorned with the names of artists and authors in somewhat inexplicable juxtaposition, is also figured. A case under a glass contains an original drawing by Washington, his suggestions to his architect for the planning of Mount Vernon, and a little group in a corner of drawings by Ruskin and Turner is also interesting. Turner's are neat, accurate pencil outlines of old houses in Chester and of a view of Edinburgh from the foot of Carlton Hill; Ruskin's sketches of details in the cathedrals of St. Lo and a church at Caen, and his feeble wash drawing of an old hall in Worcestershire "or thereabouts," are decidedly amateurish in style, but his careful water-color of a portion of the variegated and purple marble columns of the north-western porch of St. Mark's is much better. Of the numerous water-color drawings by American exhibitors, the most brilliant are furnished by Louis C. Tiffany; the very neatest rendering of the main features of a building in pen-and-ink is probably C. F. Mc Kim's little drawing of the proposed new public library for the city of Cambridge. S. W. Meade, of Boston, contributes a spirited sketch in color of a Venetian palace; A. W. Colgate, an interesting restoration of the Roman Forum in the third century, and the Century Company lends thirty-two of Joseph Pennell's drawings of English cathedrals.

The loan collection, arranged in the north gallery, comprises some hundred and seventy exhibits—sculpture, paintings, tapestry, furniture, inlaid panels, and porcelain plaques. The distribution of the greater part of those on the walls has been managed with much skill, and the result is a harmony in color that, considering the difficulties of the task, reflects great credit on the committee who have this matter in their charge. At the head of the room is placed Mr. St. Gaudens's bas-relief memorial of the late Dr. Bellows, in plaster, and on the centre of the east wall his low-relief of the handsome children of Mr. Jacob Schiff leading a hound. Unfortunately all the work exhibited is by no means up to this high level; Dr. Bellows is surrounded by Will H. Low's drawings for his illustrations to the odes and sonnets of Keats, which, it must be said, are, with three or four exceptions, dead commonplace, and have no touch of contact with the author of "Endymion." Mr. St. Gaudens's tablet on the east wall is surmounted by Mr. Beckwith's pastel, "Scherzo," which is simple and handsome, and flanked by two large embroidery panels lent by the Associated Artists, charming in color but leaving much to be desired in drawing. Mr. La Farge is represented by a number of water-color sketches, including some out-of-door studies made during his recent visit to Japan; Mr. Dewing, by his mystical and discontented-looking "Symbolic Angel," and Mr. Blashfield by a number of studies and sketches made in Paris and Venice, all of them very good excepting the study after Carpaccio, so much admired by Ruskin, in the church of San Giorgio degli Schiavone. Here he has somehow missed the fine drawing in the galloping St. George, and omitted the quaint little truncated princess whose body lies in the background. Around the entrance doorway hang several panel paintings by the French decorative artist P. V. Galland, floating female figures representing the seasons and the elements; and there are also some studies and decorations by L. Jac. Galland, now of this city, including two excellent little paintings of mounted knights. Alfred Moore, of London, is represented by a single figure, a "Shuttlecock Player," and a member of the committee, Mr. Gellatly, lends a "Nativity," by Juan Gonzalez, dated 1462, in which the painting is embellished by occasional inlays of mother-of-pearl. The Tiffany Glass Co. contributes some designs for stained glass rich in color, among the best of which are the array of mounted men-at-arms, No. 361, and the fruit piece in the outer gallery. John Johnston sends several little studies after Tintoretto, which are very clever, and there are numerous paintings by Walter Shirlaw, F. S. Church, A.P. Ryder, Frederick Crowninshield, and others.

The Cabinet.

TALKS WITH EXPERTS.

II.—HEROMICH SHUGIO ON JAPANESE SWORD-GUARDS.



LIKE the Japanese themselves, collectors of both Europe and America consider that, of all the adjuncts to the sword, the guard is the most important. Easily detached from the sabre, it is in itself a very ornamental object. Owing to various causes, some of which have already been pointed out (see the article on swords in The Art Ama-

teur last month), quantities of sword-guards, unmounted, have found their way into our collections. A reason not yet stated is that most very old blades were reset at about the beginning of the eighteenth century, when the taste for richly decorated guards of soft metal became common. Thus, there are many more artistically wrought guards than there are blades to match, a fact for which our collectors, who care little for the bare blades, so esteemed by the Japanese, have every reason to be thankful.

"Of the many varieties of sword-guards which are the most esteemed in Japan?" Mr. Shugio was asked.

"Those of wrought iron, with or without slight incrustations of gold or silver," was the reply. "Down to the latter part of the last century sword-guards were made for use as well as for ornament, and soft metals, such as shakudo, silver and silver bronze, were disdained both

because of their weakness in case of being needed for actual service and because of the too great facility which they offered to the artist. Hard

iron is much more difficult to work, and it is a well-known law of art that the greater the difficulties to be overcome, the more the artist is obliged to concentrate himself upon his work and to avoid unnecessary detail, and consequently the finer is the result."

"But there are sword-guards in iron which appear to have very little artistic merit."

"Oh, yes! Very many have no merit at all, artistic or other."

"Setting art aside for the moment, how do you know that a particular guard is of a good period and of good quality?"

"In part, by the same marks by which I know a good blade. The iron is dense, fine and close-grained and has been hammered while cold until it is sometimes harder than ordinary steel. If you poise a good old iron guard

明 山 埋 正 城 濱 濱
環 城 忠 正 城 城 城
信 岡 忠 正 城 城 城
家 家 家 家 家 家 家
Michio Nobuyuki
Kaneie
Wometada
Shoani Masanori
Yasuchika
Hamano Masayuki
Hamano Noriyuki

岩 東 乘 友 武 記 長 利 新 味
本 嶺 意 義 正 内 常 長 親 墨
比 寬 常 常 常 常 常 常 常
Konkwan
Masatsune
Jioi
Tomoyoshi
Masatsune
Kinai
Nagatsune
Toshinaga
Hirochika
Bioku

SIGNATURES OF SWORD-GUARD MAKERS.

春 梅 梅 藤 藤 八 長
明 谷 谷 間 間 森 國 劍
法 宗 宗 政 政 英 高 狀
眼 眼 眼 眼 眼 眼 眼
Haruki Hagan
Yoshitsugu
Yokoya Sonin
Shikushi
Iwama Seirio
Natsuo
Soden
Nagaharu
Omori Yeshio
Kunichika

SIGNATURES OF SWORD-GUARD MAKERS.

on your finger tip and strike it quickly on the edge with anything hard it will give a sharp, clear, ringing sound, like a glass half full of water. Then the surface of the metal should present a waxy look."

"That is why, I presume, some collectors think that their best specimens were cast from wax models?"

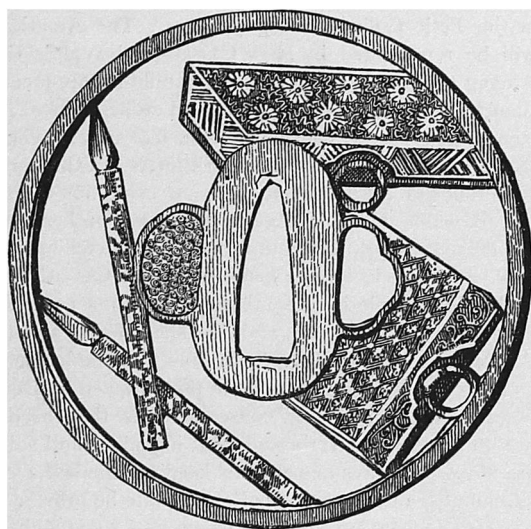
"I should not be surprised. There are sword-guards which certainly look very much as if they were cast from the wax. But they are not so; they are invariably hammered, and the waxy look is due to the quality of the iron and to the prolonged beatings which it has received in order to toughen and harden it. Of course a cast-iron sword-guard would never do for actual use. It would be broken off by a single blow of a good blade."

"Then the delicate modelling in low relief which we often find on old iron guards has been produced by the hammer?"

"By the hammer and punch principally, just as in repoussé work. But, except in the very oldest specimens, very fine chisels and burins were used in finishing the design. With these, the surface was rather scraped or shaved down than cut into, as in ordinary chasing. But the long and laborious hammering being a necessary operation, the tendency of the best artists was to make the most of it artistically. Some surprising 'tours de force' have been accomplished without the use of the chisel. For instance, guards worked 'à jour' (Figure 1) in intricate patterns."

"Have the names of any famous workers in this style come down to us?"

"Nobuiye, the celebrated armorer of the fourteenth century, was the most noted maker of iron sword-guards,



CHASED AND GILT IRON SWORD-GUARD (17TH CENTURY).

and Kaneiye, who lived toward the end of the fourteenth century, was a noted maker of sword-guards in iron. He is said to have been the first to use incrustations of gold, silver, and copper or iron. Of the other noted artists who turned out iron sword-guards may be mentioned Shoame Masanori of Kioto, Tadamasa of Akasaka, Yedo, Kinai of Yechigen, Tomotsune, Tomoyoshi and Matsusaku of Nagato, Ziakushi of Nagasaki, and Mitsuhiro of Hizen."

"That sort of ornamentation is, then, to be found on pieces of great antiquity and merit?"

"Yes. Probably the best guards now in existence bear some slight ornamentation of that sort. Very elaborate work, in any degree hiding the quality of the iron, is to be looked upon with suspicion. The design is usually very simple. A mountain with clouds and, in the foreground, a bank with a hut and a gnarled tree hammered out in low relief, the posts of the hut and the balcony of a temple on the hill inlaid in gold wire; or a fisherman's boat shoved in among the reeds, with a couple of wild geese flying over, their bills and the glitter of the waves being given in gold—that is about all that is attempted. If there is any engraving, it is restricted to a few incised lines. But the modelling is always very fine; the little morsels of precious metal are firmly embedded in the iron, not merely plated on it or on copper, as in many late specimens, and they are so placed as to have an excellent decorative effect."

"Was any other species of ornamentation practised at an early date?"

"Kounishiro, of Osaka, about the end of the sixteenth century, was famous for his iron guards decorated with

enamel. The enamel was not applied directly upon the iron, but gold was first applied, and the enamel on that. Even so, the process is said to be extremely difficult."

"Among such pieces as we may encounter in our collections would you expect to find any by celebrated makers?"

"Yes; but, I should think, of a later period. There may be specimens of the work of Ume-Tada, who was



IRON SWORD-GUARD WORKED "À JOUR."

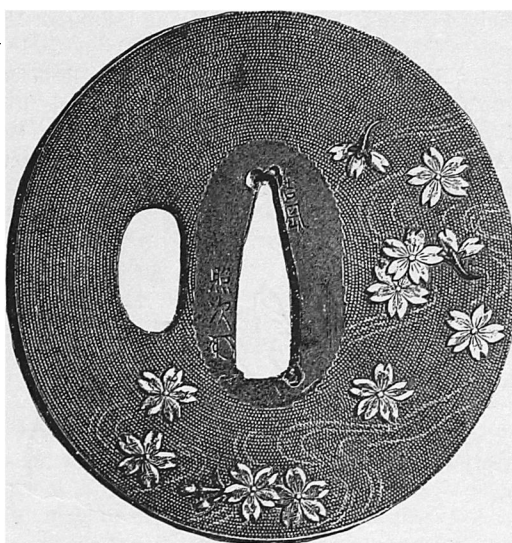
of the seventeenth century. He signed his guards with a peach blossom, 'Ume,' and the character, 'tada.'"

"When did the iron sword-guard go out of fashion?"

"The style was considerably modified about the end of the fifteenth century. Elaborate damascening in gold or silver soon afterward became fashionable. Much of this work was done in Kioto, where Goto Yujo, inspired by his friend Kano Motonobu, as well as by the æsthetic movement of that time, introduced elaborate ornamentations into sword-guards. About the same time an artist named So-min became celebrated for his sword-guards in chiselled silver. Early in the eighteenth century, mixed metals began to be used, the principal of which are shakudo and shibuitshi."

"What is shakudo?"

"Shakudo is a black, purple or deep violet metal composed of varying amounts of tin, zinc, silver and gold, and, in small quantity, lead, iron, and arsenic. The color is due to the gold, which sometimes amounts to twenty per cent of the whole. The black shakudo is only a very deep purple. The metal takes a high polish and acquires a fine patina by oxidation. It has this property, that if the patina should be rubbed off it is only



RED BRONZE SWORD-GUARD, BY TÊROUTSOGOU.

necessary to expose the piece to the air for a time, and it will acquire it anew."

"And shibuitshi?"

"Shibuitshi is a silver bronze (Figure 3), as shakudo is a gold bronze. The amount of silver is sometimes fifty per cent. The color is a silvery gray. The metal is capable of receiving very fine chiselling."

"Are there not other compound metals employed for sword-guards?"

"There are various other bronzes, as red bronze (Figure 4) and yellow bronze, often decorated with blossoms in silver or gold plated on a copper foundation, or on the bronze itself; sometimes wrought in the mass and inserted."

"Of what date are the most richly decorated sword-guards?"

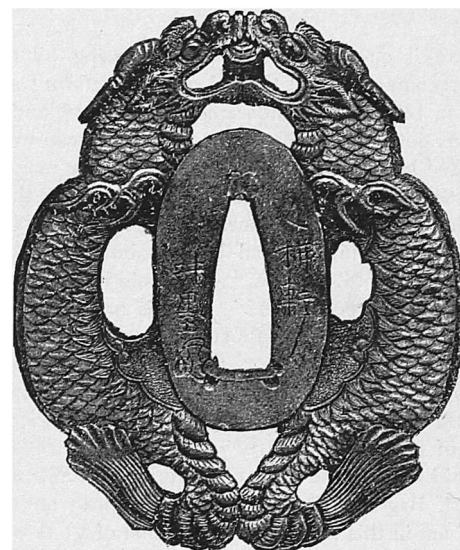
"Of comparatively recent times. From the beginning of the last century close up to and even during the Civil War in 1868. Of this period are most of the highly wrought guards exquisitely decorated in many-colored metals or in silver only on stippled grounds of shakudo or other metal. This stippling, though so regular as almost to have the appearance of machine work, is all done by hand."

"How do you account for this purely mechanical work in the backgrounds being used at the same time as the finest artistic work in the ornaments?"

"Perhaps the latter work had become too facile. When a man has no mechanical difficulties to conquer, he invents some."

"Who are the best known artists of this last period?"

"Goto Itchijo of Kioto is most thought of in Japan. Others are Yokoya Somin, Iwamoto Konkan, Nara Yasuchika, Hamano Masayuki, Ishikuro Masatsune Nagatsune of Kioto; also Shindzuni and Mitsuhiro, whose compositions are usually night scenes with the moon appearing from behind the clouds, and rabbits or cranes in the foreground. Their works are incomparable as to finish, but present the appearance of having been done from other people's designs, which, indeed, may have often been the case. We naturally prefer



SHIBUITSHI SWORD-GUARD, BY SEIDZONI.

the apparently ruder work of the artist to the more highly finished work of the accomplished artisan."

A STILL-LIFE, by Roybet, objects of art, 66×88 centimetres, sold for 3000 francs at the Viot sale last May, and one by Ph. Rousseau, a crate of oysters and some chrysanthemums, 4000 francs. Troyon's "L'Abreuvoir," four cows drinking at a river's edge, a boat, and trees, 78×53 centimetres, brought 71,000 francs. It had brought 80,000 at the Naritschkine sale in 1883.

THE hangers-on of the Hôtel Drouot occasionally pick up a few interesting objects. One of them, a M. Ract, whose little collection has been disposed of in the place where it was formed, had a pair of antique Italian lamps in bronze which brought 3105 francs; a pair of medallions in translucent enamel on silver, of the fourteenth century, which brought 710 francs; a vase in silver-gilt repoussé, 1450 francs; a coffer in ivory, 250, and a triptich in ivory, 302 francs. Four paintings by an artist of Rouen, named Court, were recently sold, as follows: Portrait of Dupin, President of the Assembly, to M. Moses Bloch, for 5 francs; Portrait of Marshal Pélissier, to M. Lecœur, for 1 franc; Flight of Ben-Aïssa, to M. Plumet, 1 franc, and Russian Prisoners Redeemed by the French: Episode of the War in Dalmatia, 1807, to M. Plumet, for 1 franc. The costs of the sale were 1255 francs, the returns 8 francs. It is not often that that interesting recorder of the affairs of the Hôtel Drouot, M. Eudel, to whom we are indebted for the foregoing items, has to record so disastrous a transaction.